LONDON, SATURDAY, MARCH 2, 1912.

CONTENTS.—No. 114.

NOTES:—Charles Dickens, 161—Sarum Missal: Manuscript Additions, 163—Fitzwilliam Family, 164—'Rejected Addresses'—"The Brass Angel"—St. John's Gate Inscription, 165—Roger Ridley—Matrimonial pre-Contract—Link with Battle of Naseby—Birth "neither by land nor sea," 166.

QUERIES:—Jeffreys's Colleague: Northern Circuit, 1684—Arms of Charles V.—Queen Caroline Token—Hans Sachs's Poems—Officer's Kit, 1775—Chevalier Johnstone—Byron's Aberdeen Tutor—"Pimlico order"—Legend of the Last Lord Lovell, 167—Marmontel or Molière—Walter Brisbane—Henry Blake—Phases of Culture—Biographical Information Wanted—Fulsby, Lincolnshire—Kirby's 'Winchester Scholars'—Sir Robert Drury—Isaac Jamineau, 168—Amersham Rectors—Clergy buried at Amersham—German "Romans de cape et d'épée"—Statue of George III., Berkeley Square—Author Wanted—Author of Song Wanted—Book-Plate: Owner Wanted—Nottingham as a surname, 169—Ruddock Family, 170.

REPLIES:—Grise: Grey: Badger, 170—"Sung by Reynolds in 1820," 172—Arithmetic among the Romans—T. Gower, 173—"Christiana Regina Bohemia nata Herevia"—Families in Male Line, 174—Keats's 'Ode to a Nightingale'—Lairds of Drumminnor—Jennings Case, 175—Cleopatra's Portrait, 176—Robert Bruce, Earl of Ross—Panthera—Keeston Castle, Pembrokeshire—Richards of Bramley House—Women and Tobacco, 177—"Best of all Good Company"—Dickens: Mr. Magnus's Spectacles—County Bibliographies, 178.

NOTES ON BOOKS:—'The Story of Garrard's'—'Six Lectures on the Recorder'—'The Book-Lovers' Anthology.'

Notices to Correspondents.

Notes.

CHARLES DICKENS.

FEBRUARY 7TH, 1812—JUNE 9TH, 1870.

(See *ante*, pp. 81, 101, 121, 141.)

Household Words appeared for the first time on Saturday, the 30th of March, 1850. The title of the new publication had long been the subject of cogitation. Among many other suggestions were *Mankind*, *The Household Voice*, *The Comrade*, *The Rolling Years*, and *The Holly Tree*, and it was only at the last moment that the title *Household Words* was decided upon. Dickens thinking it a very pretty name. Wills became assistant editor.

The first number contained the beginning of a tale by Mrs. Gaskell, and the second opened with a short story by Dickens, 'A Child's Dream of a Star.' The idea came to him as he was travelling alone by night to Brighton and looking at the stars. The little tale is one of the sweetest that ever was written—of a brother and sister, constant child companions, who used to wonder all day long. They wondered at the beauty of the flowers; they wondered at the height and blueness of the sky; they wondered at the depth of the bright water; they wondered at the goodness and the power of God, who made the lovely world. There was one clear shining star that used to come out in the sky before the rest, larger and more beautiful, they thought, than all the others; they made friends of it, watching it together every night until they knew when and where it would rise, and always bidding it good night; so that when the sister dies the lonely brother still connects her with the star, which he then sees opening as a world of light, its rays making a shining pathway from earth to heaven, while angels—with his little sister among them—wait to receive the travellers up that sparkling road. His sister's angel would linger near the entrance to the star, and ask the leader who had brought the people thither, "Is my brother come?" and he would say "No." Ever after the brother fancies that he belongs less to the earth than to the star where his sister is; and all through his life he is consoled, under the successive bereavements that befall him, by a renewal of that vision of his childhood; until at last he feels that he is moving as a child to his child-sister, and thanks his Heavenly Father that the star had so often before opened to receive the dear ones who now await him; and one night, as he is dying, his children standing round his bed, he cries, as he had cried so long ago, "I see the star!"

I have by my side as I write this the first volume of *Household Words*, open at the page. This little poem in prose, which occupies but three columns, is probably known but to few, as it did not appear in the author's collected works until after his death. My copy is as clean and fresh, the ink as black and the paper as white, as on the day of its publication, the 6th of April, 1850.

In the light of the present day the early numbers of *Household Words* do not look very attractive. The print is small and close, and the contents, although adapted for reading in the quiet evenings at home enjoyed in those days, would find but a languid reception now. They contain what is known as good, wholesome reading—a homely tale, 'Lizzie Leigh,' by Mrs. Gaskell; 'Sickness and Health,' a "heavy" story Dickens called it, by Harriet Martineau; and articles on Australia, Hullah's popular music, London fires, and Greenwich Observatory, with a jocular reply to Ledru-Rollins'

book on 'The Decline of England': "The British lion in the last stage of consumption." "English society about to fall with a fearful crash." Well, fifty years have passed, and the British lion can still do a roar, and at times wag his tail.

Thanks to the industry of Mr. Matz, we now know the contributions made by Dickens to his magazine. Among them in No. 25, September 14th, 1850, are three detective stories. In these he was assisted by Inspector Field of the detective police force, a man of handsome presence and of the most kindly and courteous manners. He was a constant attendant at Bloomsbury Chapel, then under its first minister, William Brock. At the opening of the Great Exhibition on the 1st of May, 1851, Brock, having a wedding in the morning, found that he could not get to the Exhibition in time without special help to get through the crowds, and Field, on hearing of the difficulty, at once gave him a special pass.

In No. 3, dated the 13th of April, Mr. Dickens announces on the first page that closely associated with *Household Words* will appear a separate publication entitled *The Household Narrative*, to be issued at the end of each month as a supplementary number to the monthly part—this to contain

> "a comprehensive Abstract or History of all the occurrences of that month, native and Foreign, under the title of 'The Household Narrative of Current Events.'....On the completion of the Annual Volume a copious index will appear and a title-page to the volume."

Thus a complete chronicle of the year's events, arranged for easy reference, was to be printed at a price within the reach of "the humblest purchaser." This publication brought Dickens into collision with the Government, it being, as is well known, at that time illegal to publish news unless the paper was stamped and had acquired the privileges of a newspaper. *The Household Narrative* could hardly be said to contain news, as the events were for the most part a month old before they appeared in its columns. Notwithstanding this, the Government entered into a prosecution for penalties against the proprietors, on the ground that the matter consisted wholly of news; and it was said that the prosecution was commenced in order to test the law, and put down that class of monthlies. "A pretty policy!" indignantly observed Milner Gibson in one of his speeches,

> "when they talked of educating the people, to attempt to prevent a man, with a heart and intellect like Mr. Dickens, from addressing the greatest possible number of his countrymen, by stupid laws which were a disgrace to the legislature."

The prosecution failed, and although the Government at first intended to try to get the decision of the judges reversed, the matter was finally allowed to drop.*

My father at this period was frequently summoned to Somerset House to appear before the authorities on account of information which had appeared in *The Athenæum*. He would protest that the paragraphs complained of were not news, and would be dismissed with a warning to "be careful." My father had a strong suspicion that the Society for the Repeal of the Taxes on Knowledge caused *Athenæums* to be sent to Somerset House with paragraphs marked "Is this news?" The Society did all they could to get *The Athenæum* prosecuted, hoping that in the case of a paper holding such a high position the *furor* over the prosecution would be so great, that it would bring about repeal. I remember my father laughingly telling me that at one of the meetings of the Society he was sitting on the platform, when a speaker pointed him out: "There sits John Francis of *The Athenæum*, who owes in fines millions to the Government."

The publisher of *Punch* was also occasionally summoned to Somerset House, but the idea of prosecuting that paper was too ridiculous, and any such suggestion made in the House of Commons was received with roars of laughter. *The Athenæum* and *Punch* at that time had the privilege of having two issues, one stamped and the other unstamped, and it was the unstamped issues that the Government were attacking. The abolition of the compulsory stamp was not, however, an unmixed blessing, as the stamp carried the privilege of free postage without limit as to the number of times.

Mr. R. C. Lehmann has done good service by giving to the public the letters written by Dickens to his great-uncle, W. H. Wills, and the title of his book, just published by Smith & Elder, 'Charles Dickens as Editor,' is no misleading one, for through its pages we obtain a clear insight into the novelist in this rôle. Mr. Wills was born in Plymouth, January 13th, 1810. At his father's death, the 'D.N.B.' states, the support of his family devolved upon him; he became a journalist, writing articles for the *Penny* and *Saturday*

* 'Great Movements and Those who Achieved Them,' by Henry J. Nicoll.

Magazines, and in 1837 he, while Dickens was editor, sent two contributions to *Bentley's Miscellany*. One of these was accepted, and further contributions were invited. From the first he was on the literary staff of *Punch*, and he is, Mr. Lehmann tells us, "believed to have helped in the drafting of the prospectus." In 1842 he went up to Edinburgh, having been appointed assistant editor of *Chambers's Journal*. Not content with this, he fell in love with the sister of William and Robert Chambers, and in 1845 married her. She was much liked by Dickens, full of wit, with a gift for the telling of a Scotch story and the singing of a Scotch song. One of her *mots* recorded by Mr. Spielmann in his history of *Punch* refers to a small and spindle-shanked boy in a Highland suit, of whom she remarked that "his legs, no doubt, would be better in the breech than in the observance."

On the founding of *The Daily News* Wills came to London, and was appointed on the sub-editorial staff. How impossible it was for Dickens to be successful as editor of a daily paper is shown by a letter he wrote to Wills from *The Daily News* office, February 4th, 1846, only a fortnight after its first number had appeared:—

"I dine out to-morrow (Wednesday) and next day (Thursday), and shall not be here either evening until rather late. Will you have the goodness to let the Sub-Editors know this—and as I shall not wish to be detained here unnecessarily, to ask them to have ready for me anything (if anything) requiring my attention.

"You may tell them at the same time, if you please, that I shall not be here, generally, on Sunday nights: and I shall always wish to let them know of the general arrangements for Sunday nights, on Friday before I go away."

If anything spelt failure for such a gigantic enterprise as that of a new daily paper, surely such a plan of editing did.

John Collins Francis.

(*To be continued.*)

SARUM MISSAL: MANUSCRIPT ADDITIONS.

The following MS. insertions in the margins of a Missal printed in 1504 appear to be of sufficient interest to be preserved in a printed form. St. Werburgh, whose day is 3 February, does not appear in any of the ordinary English Calendars, nor have I seen any proper mass for her, except the one here printed. St. Chad seems to have come into the Calendars in the fifteenth century, and his name is often inserted *secunda manu*. At the same time proper masses were provided, but the one here given is quite different from Sarum, York, or Hereford. As the note on fo. lxxvj mentions a suit of velvet bought of St. Werburgh's, and the hanging of the bells of All Saints, both of which dedications occur in Derby, these two masses were probably compiled for use in one or more of the Derby churches.

The last note forms a curious and perhaps not wholly superfluous addition to the *Cautelæ Missæ*.

Missale Sarum. Pynson, 1504, 10 kal. Jan., Sanctorale, fo. C.xxj.

In possession of the Rev. R. F. Taylor, 1912.

Commune Sanctorum, fo. xv.

In commemoracione Sancte Wereburge.

Oracio. Deus qui beatam et sanctam Wereburgam pro integritatis suæ custodia ad supernam evexisti felicitatem [me]ritis intervenientibus & nobis mentium præsta puritatem & sanctorum tuorum societatem [conclusion cut away]. fo. xi. Euangelium. Simile est regnum celorum decem virginibus. Offertorium. Offerentur **minus.** Secreta. Sacræ virginis tuæ domine Wereburge [ ] et hanc tibi restat hostiam placabilem et veniam nobis impetret optabilem per dominum. Communio. Diffusa est g[ratia in labiis tuis. Postcommunio]. Sumpta sacramenta tua domine nobis utriusque vitæ conferant remedia et sancte Wereburge merita ad [ ]

Fo. C.xxj *ad calcem.*

In commemoracione Sancti Cedde.

Oracio. 'Deus 'qui sanctorum tuorum meritis ecclesiam toto orbe diffusam decorasti præsta quæsumus ut intercessione beatissimi Cedde episcopi in sorte iustorum tua opitulan[te pietate] sentiamus per dominum. Secreta. Oblata domine que tibi offerimus pie deuocionis intentu in honore sanctissimi Cedde episcopi sanctifica [et purificatos] nos ea percipere tua faciat gracia in omnibus ubique laudanda. per dominum. Postcommunio. Saciati domine munerum tuorum donis auxilium gracie [ ] impende et auribus tue pietatis nostras miserando preces benigne exaudi, ut meritis nostri presulis et summi pastoris inter [ ].

A few words are in the margin opposite to the printed heading of the mass of St. Chad, faint, mutilated, and not made out.

De Tempore. Fo. lxxvj.

Memorandum. xvj^{ti} day of ye Monyȝth of October in ye h[ere] lorde god M^{l} D^{c}xxx^{ti} the grytt byelle of sint [ ] Darb. was halot in y honor of ℑhc

Memorandum. ye ij day (of Monyȝth) of februare in ye here of [ ] M^{l} D^{c} xxxiij^{ti} ye swthe of thy [thin ?] velvyt [ ] boȝht ye price xxviij^{ti}l of sint Warb.

Memorandum. ye xv day (of Monyȝth y^{e}) of December in ye here of [ ] M^{l} D^{c} xxxvij^{ti} y bellys of All sintes in [ ] wer hynggyt vp in ye nwe stepul [ ].

End of 'Cautelæ Missæ.'

Versus. Fragmina psalmorum tintiuillus colligit horum In die mille vicibus se sarcinat ille Periculosum est ergo tantum festinare in officio diuino In tantum quod nec cogitant quid dicunt nec curant nisi quod adeo citius quo poterint se expediant.

Contra quos est auctoritas Augustini O. v. xv.

Et eciam est irracionabile primo quia racione illius seruicij exuuntur ab omni labore et opere manuali vt illi deuocius vacent secundo quia racione illius officij omnes suos habent honores et comoda. Tercio quia sicut secundum Tullium li j de officiis c j proprium est oratoris distincte aperte et ornate dicere.

The following extract from 'The Myroure of our Ladye' (E. English Text Soc., p. 54) illustrates the last "Caution":—

"We rede of an holy Abbot of the order of Cystreus that whyle he stode in the quyer at mattyns, he sawe a fende that had a longe and a greate poke hangynge about hys necke, and wente aboute the quyer from one to an other, and wayted bysely after all letters and syllables and wordes and faylynges that eny made; and them he gathered dylygently and putte them in hys poke. And when he came before the Abbot, waytying yf oughte had escaped hym, that he myghte have gotten and put in hys bagge; the Abbot was astoned and aferde of the foulenes and mysshape of hym and sayde unto hym. What art thow; and he answered and sayde. I am a poure dyvel, and my name ys Tytyvyllus, & I do myne office that is commytted unto me. And what is thyne offyce, sayd the Abbot, he answeryd I muste eche day he sayde brynge my master a thousande pokes full of faylynges & of neglygences in syllables and wordes, that ar done in youre order in redynge and in syngynge, & else I must be sore beten."

J. T. F.

Durham.

THE FITZWILLIAM FAMILY.

(See 11 S. iii. 165, 215.)

THE connexion of the Fitzwilliam and Grimaldi families depends not on the similarity of the coat of arms, but on much more interesting and important evidence.

The Fitzwilliam family tradition is that their Norman ancestor was cousin of Edward the Confessor and Marshal to William I., and that this Godric or Fitzwilliam received a scarf from the Conqueror which they still possess. (See Nichols, 1722; Crossly, 1725; Lodge, 1754; Edmondson, 1764, &c.)

This account has been rejected by antiquaries, mainly because there is no such person in Domesday Book, while the Marshal of William's conquering army must certainly have received large grants; and also because it is unsupported by any record.

Now Domesday Book mentions grants to "Goisfridus the Marshal," in Hampshire, much too inadequate for such an office, and many grants to "Goisfrid de Bec" in Hertfordshire. Now if these two Goisfrids are the same person, William's Marshal was largely rewarded.

As the Bec family was Norman, we naturally go to a foreign source for information. Venasque gives it in his 'Genealogica et Historica Grimaldæ Gentis Arbor,' Parisiis, 1647.

From Venasque it appears that Goisfrid the Marshal was the same person as Goisfrid de Bec (p. 87).

Gilbert, Baron de Bec, in 1041, was "Marshal of the Army" of William, Duke of Normandy. His nephew was Goisfrid de Bec, who, says Venasque, received many fiefs from William I.

Thus we find the post of Marshal was in the Bec family prior to 1066. This is a very important point, as the office seems to have been in some measure hereditary, Gilbert Mareschal (so named from his office) *temp.* Henry I. having been also traced up to Goisfrid de Bec (*Gent. Mag.*, 1832, pp. 29, 30). See Dugdale's 'History of the Marschal Family.'

Again, from the pedigree it appears that Goisfrid de Bec and Turstin FitzRou were brothers, sons of Rollo. And from Domesday Book it is seen that Turstin, as well as Goisfrid, received fiefs in Hampshire. Turstin is also mentioned as standard-bearer at Hastings.

Venasque, in 1647, could not consult Domesday Book, yet the two agree exactly in stating that Goisfrid de Bec received large grants from William I. For what service? Though neither authority calls him Marshal, Venasque mentions that his uncle was Marshal in 1041: the logical inference being that by 1066 the uncle had either died or was incapacitated by age, and the nephew Goisfrid went in his place.

The variation in the name has many examples in early records. The inquisitions were taken by different persons, in different counties, and there would be nothing unusual in a man's being called Marshal in Hampshire, and Bec in Hertfordshire.

The conclusion seems plain, that "Goisfrid de Bec" was Marshal to William I. and the same person as "Goisfrid the Marshal."

But the Fitzwilliam tradition says their ancestor the Marshal was cousin to Edward the Confessor. It is so given in Venasque and Anderson, who both make him descend from Rollo, Duke of Normandy.

In the Latin Fitzwilliam pedigree the name is "Gothefridus," in French Goisfrid,

in English Godfrey. But the name is commonly abbreviated in Domesday Book to "God," and some subsequent writers, taking it for an English name, made it Godric, instead of Godfrey. By this natural explanation Domesday Book, Venasque, and the family tradition agree, and support each other.

For a full account of the whole question see *Gent. Mag.*, 1832, and a fuller one in 'Miscellaneous Writings of S. Grimaldi,' F.S.A., 1874, p. 56. L. M. R.

'REJECTED ADDRESSES.'—Whether this year will be an *annus mirabilis* is as yet doubtful. At any rate, it is the centennial of 'Rejected Addresses' and the "grand climacterick" of 'N. & Q.'

The former circumstance ought to revive interest in the brilliant production of the Smith brothers. I therefore make a note of some previous contributions, with one or two extraneous items:—

Address I. Loyal Effusion.—The burning down of Astley's occurred on 2 Sept., 1803, and is noticed in *The Gentleman's Magazine*, p. 1877. The rising of the Luddites is the subject of a note by the REV. JOHN PICKFORD (7 S. ix. 185).

Address VII. The Rebuilding.—As to Harlequin's bat, see 7 S. ii. 347, 418, and a later note by MR. JULIAN MARSHALL, with references to prints dated 1735, 1749, &c.

Address VIII. Drury's Dirge.—This is attributed to "Laura Matilda": as to whom see 7 S. v. 29, 135, 396.

Address XII. Fire and Ale.—As to Vinegar Yard, a corruption of Vine Garden Yard, see 6 S. i. 492; ii. 116.

Address XIII. Playhouse Musings.—The trick of bringing live animals on the stage is noticed in 'Curiosities of Literature,' ii. 227. "Grimaldi has his rabbit, Laurent his cat, and Bradbury his pig," says the parody. As to Bradbury the clown, see 7 S. ii. 429, and Donaldson's 'Recollections of an Actor,' quoted 18 Dec., 1886.

As to 'The Real Rejected Addresses,' see *The Athenæum* for 20 May, 1893.

Four years after the 'Rejected Addresses' appeared, that brilliant genius James Hogg produced 'The Poetic Mirror,' a collection of admirable imitations of Byron, Scott, Wordsworth, Coleridge, Southey, and Wilson, including also a parody of his own style, entitled 'The Gude Grey Katt.' This volume I suppose to be scarce. It is noticed in 6 S. v. 228, 359, 377, and was discussed in *Macmillan's Magazine* some years ago by Mr. George Saintsbury, who pronounced 'The Poetic Mirror' to be a fair second to 'Rejected Addresses,' as indeed it is.

I am unwilling to close this note without saying that the present generation is in danger of forgetting some of the finest satires and burlesques in our language, among which, with the 'Rejected Addresses,' may be classed Pope's 'Dunciad' and the 'Biglow Papers.' With the last named most of the younger Americans are totally unacquainted, though they illustrate a highly interesting period—indeed, two periods—of history.

RICHARD H. THORNTON.

"THE BRASS ANGEL."—This, as a sign, is probably unique. I came across it recently in a document at Somerset House. In the will of William Banister, citizen and draper of St. Andrew in the Wardrobe, dated 2 Aug., 1615, proved 23 March, 1615/16 (29 Cope), is a clause:—

"I giue and bequeath all that mesuage or tenement with th'appurtenances commonly called the Brass Angell situate and beying in the sayed parishe of St. Anne in the blacke ffryers London vnto my neiphue William Wytham and to his heires for euer."

I consulted the 'N.E.D.,' Creed's 'Signs,' Indexes to 'N. & Q.,' and the fine second edition by Williamson of Boyne's 'Tradesmen's Tokens of the Seventeenth Century'; also Larwood and Hotten's 'History of Signboards,' and a few other likely sources of reference: but without avail. The Angel is a fairly common sign all over the country, with or without some other object, as Crown or Bible. No. 350 of the London tokens was issued by John Tudor "at Blak Friears staeares," and bears the letters I.E.T. on the obverse and an angel on the reverse. "The Golden Angel" was the sign of Hogarth's engraving master in Cranborne Alley, and probably the house at Blackfriars' Stairs which issued a token with the effigy of an angel on it may have been "The Brass Angel" of the will; but I have nothing more than conjecture to aid me.

A. RHODES.

ST. JOHN'S GATE INSCRIPTION.—At the sale of the library of John Gough Nichols, F.S.A., December, 1874, there occurred as lot 1749:—

"Prior [Maurice] Transcript of severall Coates of Armes of Noble Familyes, their Places of Buriall, Epitaphes and Inscriptions, &c., manuscript, with arms neatly tricked, 1656–57."

The late Rev. W. J. Loftie was present at the sale and transcribed the following note from this record:—

"Underneath the said 4 coats is an inscription along a ledge that is over the arch of the gate, to be read thus—

TOMAS + DOCWRA + PRIOR
Anno Dni. 1504. SANS + RORO.

Written several times."

The gate is unmistakably that still standing in St. John's Square, Clerkenwell, but this inscription no longer exists. What was its purport? The date of its removal can be approximately ascertained. Effingham Wilson published in 1834

"A concise History of the ancient and illustrious Order of the Knights Hospitallers of St. John of Jerusalem, &c., of the Ancient Gate and Priory, St. John's Square," &c.

The author, W. Till, was a member of the "modern fraternity of the Knights of St. John," and a frontispiece shows them enjoying a convivial evening. At p. 7 he says the armorial bearings of Docwra and the Paschal Lamb are still to be seen on the present gate, and formerly this inscription: "Tomas Docwra, Prior An. Dni. 1504 sans roro." He is probably writing from his own recollection of the inscription, as, if he had seen the MS. first referred to, the transcript would have been more exact, and possibly some mention of it would have been made. Northouck ('History of London,' 1773) writes of the arch being repaired—"and is now restored to its original dimensions." The substitution of the present inscription might have been made then or later. At p. 70 of Foster's 'Ye History of ye Priory and Gate of St. John,' 1851, an illustration of five raised panels of arms gives the inscription as only "T*D prior." The same woodcut appears in Pinks's 'Clerkenwell,' p. 242. ALECK ABRAHAMS.

ROGER RIDLEY, WINCHESTER SCHOLAR, entered Winchester College from Witney, Oxfordshire, aged 11, in 1570, and matriculated at Oxford from New College, 10 January, 1574/5, aged 19, so the date of his birth is uncertain. He subsequently became Fellow of New College and B.A. After his leaving New College his history is a blank for twenty years. In June, 1598, he landed at Middelburg, and on going to Flushing on business was detained there by one Throgmorton, who brought him before Sir T. Browne, the governor of the town, who sent him back to England to Sir Robert Sydney. By him he was sent to Mr. Wade, who committed him to prison on St. James's Day, together with two young men who were his companions on his journey. On 8 Oct., 1598, he arrived at the English College, Douay, where he took the name of William Umpton. He received the first tonsure on 24 February, 1600, and minor orders two days later. He was ordained sub-deacon the following 18 March at Arras, and priest on 1 April. Shortly afterwards he was appointed General Prefect by the President of the College. On 6 July, 1601, he went to Brussels, and thence acted as chaplain to the English Catholic troops in the Spanish service in the Netherlands. He returned to Douay 5 December, 1601, and left for England 11 April, 1602, with the intention of returning and taking up work again in the College. He does not seem ever to have returned. Is anything known of his subsequent career? See Burton and Williams, 'Douay Diaries, 1598–1654' (Catholic Record Society, 1911), *passim*. JOHN B. WAINEWRIGHT.

MATRIMONIAL PRE-CONTRACT.—In the light of a paper by Mr. A. Percival Moore, B.C.L., on 'Marriage Contracts or Espousals in the Reign of Queen Elizabeth,' published in vol. xxx. part i of *Reports and Papers of United Architectural Societies*, I am convinced that lines 192–5 of Myrc's 'Instructions for Parish Priests' (E.E.T.S.) refer to espousal, instead of being the "Form of Marriage," as docketed in the margin by Mr. Edward Peacock, editor of the text. The words were a troth plight, as they are now in the Office for the Solemnization of Matrimony; but they only put the utterer under an obligation to wed the woman at some future time, and did not wed him then and there: "He þat wommon mote wedde nede." ST. SWITHIN.

LINK WITH THE BATTLE OF NASEBY.—My late maternal grandmother, who was born at Naseby in 1809, told me she had had many a chat with an old gentleman who related the following incident concerning his grandfather, who was a little boy in 1645:—

Some Parliamentary cavalry were passing through the village previous to the battle, and were in danger of riding over the boy, who was playing in the narrow street. A compassionate soldier stooped and picked him up and dropped him over a wall, thus saving him from injury or death.

JOHN T. PAGE.

Long Itchington, Warwickshire.

BIRTH "NEITHER BY LAND NOR SEA."—I recently saw written inside the cover of the earliest register book of St. Michael's, Derby, an early eighteenth-century memorandum of a child "born neither by land nor sea," but without further explanation of the circumstances. The best guess I can make is that the birth took place on a bridge, or else on a freshwater vessel.

A. S.

Queries.

WE must request correspondents desiring information on family matters of only private interest to affix their names and addresses to their queries, in order that answers may be sent to them direct.

JEFFREYS'S COLLEAGUE, NORTHERN CIRCUIT, 1684.—Who was Jeffreys's colleague as Judge on the Northern Circuit in August, 1684? It was the occasion on which he induced the corporations to surrender their charters. He was at Carlisle on the 6th; on the 13th the Corporation of Kendal surrendered their charter, and on the next day the two judges were sworn freemen; and on the 14th the same proceedings took place at Lancaster. JOHN R. MAGRATH.

Queen's College, Oxford.

ARMS OF CHARLES V.—I have copied at Famagusta, Cyprus, from a fine bronze cannon 3 metres long, the following inscription:—

OPVS ALIXANDRI
IOARDI E MATEVS
IORERIDA . 1534

It is surmounted by a shield with a much defaced coat of arms, which I suppose to be Charles V.'s. As far as I can make out it is:—I. and IV. grand quarters, obliterated; II. and III. grand quarters, first, a fesse; second, three fleurs-de-lis; third, obliterated; fourth, a lion rampant, charged with an escutcheon of pretence, obliterated. I should be glad of any information about the cannon-founders, and about the coat of arms. G. E. J.

QUEEN CAROLINE TOKEN.—I desire information about a small brass token, size of the present bronze halfpenny:—Obverse, bust of Caroline of Brunswick in turban head-dress surmounted by a single laurel leaf; date 1820 under, and inscription round, "Caroline Queen Consort." Reverse, the royal arms on a shield, foliated, surmounted with a regal crown; the words "God save the Queen" on a semicircular label under the shield and extending rather more than half-way up the coin inside the edge. Doubtless the token was issued to express popular feeling in favour of the Queen, but I do not recollect mention of the circumstance.

W. B. H.

HANS SACHS'S POEMS.—Hans Sachs's Reformation Hymn in 'The Meistersingers' is, I suppose, part of a longer poem. Where can this be found? J. D.

OFFICER'S KIT: INVENTORY, 1775.—I should be glad of some explanation of the following item which occurs in the inventory of a cadet of the East India Company of 1775: "A Neat False Brich Brass-mounted Fuzil, Bayonet, Scabbard, Mouls and Kit case with Buff and Sling for ditto." The difficulty is "Brich." Is it a way of writing "breech"? The word may be "Brick," but this does not seem to make any sense, whereas a "fuzil" has a "breech." "Mouls," I suppose = moulds. J. PENRY LEWIS.

THE CHEVALIER JOHNSTONE.—Can any correspondent of 'N. & Q.' give me particulars of the lineage of the Chevalier Johnstone, the great friend of the Pretender, or say if there is any record of his having a daughter Elizabeth, who married Oliver Duncan, a native of Scotland, who settled in co. Armagh? WM. JACKSON PIGOTT.

Manor House, Dundrum, co. Down.

BYRON'S ABERDEEN TUTOR.—Has Byron's second tutor in Aberdeen, a youth named Paterson, who taught him the Latin rudiments—"son of my shoemaker" he calls him—ever been identified?

J. CHRISTIE.

"PIMLICO ORDER."—I find in the U.S. Congressional debates for 1864 the remark that in a certain contingency the expenses of the Government would be figured out to a copper, and "everything placed in minute, *Pimlico order*." The phrase is new to me, and no wonder, for I do not find it in the 'N.E.D.' and the voluminous contributions in these columns under Pimlico do not seem to include it. Such a phrase, one would suppose, is of English and not American origin.

RICHARD H. THORNTON.

36, Upper Bedford Place, W. C.

THE LEGEND OF THE LAST LORD LOVELL.—In his recent delightful book, 'A Shepherd's Life,' Mr. W. H. Hudson tells the story of the last Lord Lovell, who secreted himself from his enemies in his house at Upton Lovell, a Wiltshire village, and was never seen again:—

"Centuries later, when excavations were made on the site of the ruined mansion, a secret chamber was discovered, containing a human skeleton seated in a chair at a table, on which were books and papers crumbling into dust."—P. 158.

Precisely the same, or at least a very similar story, is told in the Cotswold books of a last Lord Lovell, and associated with the retired village of Minster Lovell, on the little river Windrush, in Oxfordshire. With which

Lovell, the Cotswold or the Wiltshire village is the story rightly associated? Is there any real ground at all for the truth of the story? G. L. Apperson.

Marmontel or Molière. — Emerson quotes a phrase "I pounce on what is mine, wherever I find it," ascribing it to Marmontel. Its resemblance to "Je prend mon bien où je le trouve"—which I believe is Molière's—is so close that I should like to have the point finally resolved by some French scholar in these columns.

M. L. R. Breslar.

Walter Brisbane.—Wanted, particulars as to the ancestry of Walter Brisbane, a merchant in Glasgow, and a Bailie of the city 3 Oct., 1759. He married Margaret, youngest daughter of Robert Paterson of Craigton, Erskine parish, co. Renfrew, and died *circa* 1770. His son, Robert Brisbane of Milton, registered his arms at the Lyon Office, 12 Feb., 1793, viz., Sa., a chevron chequy or and gu. between three cushions of the second, within a bordure of the last. Crest—a stork's head erased, in his beak a serpent nowed, both proper. Motto—"Certamine summus." Unfortunately, his ancestry is not entered. It merely says he belonged to the family of Brisbane of Barnhill.

E. Haviland Hillman, F.S.G.

Henry Blake.—A tombstone inscription in Bromley Churchyard, Kent, reads:—

"Henrici Blake, Armigeri | .... in Hibernia Natus MDCCXXX. Schola Westmonasteriensi literis institus | Londini Obiit MDCCLXXX."

The name of the birthplace is partially illegible; it may read "Lehinhie."

The burial is thus recorded in the parish register:—

"1780, May 22. Henry Blake, Esq., from London—penalty P[d]"

Henry Blake's name does not appear in any register, list, or other official record preserved at Westminster School. Information concerning his personal history would be acceptable. Daniel Hipwell.

Phases of Culture.—I read somewhere not long ago, but unfortunately failed to note the reference, a statement denying the theory that man sometimes or generally has advanced in culture through the stages of a nomadic, pastoral, and agricultural life. I shall feel obliged if some one will kindly refer me to some book or article discussing the question. Emeritus.

Biographical Information Wanted.—

1. Isaac Hawkins Browne the Elder.—When and whom did he marry? The 'Dict. Nat. Biog.,' vii. 47–8. does not give the desired information.

2. Lyde Browne.—When and whom did he marry? The 'Dict. Nat. Biog.,' vii. 52, does not mention his marriage.

3. Thomas Corbett, Secretary of the Admiralty.—I should be glad to ascertain his parentage, and also the date and particulars of his marriage. The 'Dict. Nat. Biog.,' xii. 207, gives but little assistance.

G. F. R. B.

Fulsby, Lincolnshire.—I am interested in the precise location and description of the above-mentioned place, which about the beginning of the seventeenth century was the abode—apparently the property—of a branch of the old Cressy family. Any information on the subject would be very welcome. Lac.

Kirby's 'Winchester Scholars.'—Can any one tell me the meaning of the letters C.F. after certain names in Kirby's 'Winchester Scholars'? Ernest F. Row.

The Grammar School, Midhurst.

Sir Robert Drury: Forfeiture of Estate.—From the Calendar of State Papers I find under date 14 March, 1668, the

"Petition of Elizabeth, Lady Cornwallis, to the King, for a grant of the estate of Sir Robert Drury of Riddlesworth, Norfolk, forfeit for murder."

And on 14 March, 1670:—

"Warrant for a grant to Elizabeth, Lady Cornwallis, widow of Frederick, Lord Cornwallis, of the estates of Sir Robert Drury, Bart., of Knettishall, Suffolk; consisting of the manors of Riddlesworth, Garboldsham, Uphall, and Pakenham, Norfolk, for 80 years, should Sir Robert live so long, which were forfeit by him for manslaughter, and also of his debts, etc., due to him at the time of his conviction."

The foregoing alludes to the last Sir Robert Drury, Bart., of Riddlesworth. He would be 34 years of age in 1668, and died in 1712 at the age of 78, so that he lived 44 years after the date of the petition.

Is anything further known of this case? Did he kill Lord Cornwallis in a duel, or what was the charge of murder brought against him, and what was the quarrel which brought it about? Charles Drury.

Isaac Jamineau.—Can any one tell me where is now his picture by Titian—'The Fates'? I have a print of this, and shall be glad to know what became of the original painting. A. C. H.

Amersham Rectors.—I should feel greatly obliged for full biographical details of the following Amersham rectors :—

Thomas Crawley, rector 1660–78.

Josias Smith, S.T.B., rector 1678–1702.

Humphrey Drake, A.M., rector 1702–21. He was the second son of Montague Drake, Esq., of Shardeloes, by Mary, dau. and heir of Sir J. Garrard, Bart., of Lamer, Herts. He was buried at Amersham, 18 Nov., 1721.

Benjamin Robertshaw, A.M., rector 1728–1744. He was instituted to the vicarage of Penn, Bucks, 2 June, 1716, but quitted it for Amersham in 1728.

Robert Shippen, D.D., rector 1744–6. His name is inscribed on the tenor bell of this church.

John Eaton, A.M., rector 1746–53.

L. H. Chambers.

Clergy buried at Amersham.—Biographical information is also asked for concerning the under-mentioned clergy, some of whom were curates in this parish :—

Rev. Matthew Stalker, formerly curate of the parishes of Chenies, Chesham Bois, and the Lee, and for many years Master of the Grammar School in this town and chaplain to the Union; he died 22 August, 1852, aged 80 years.

Rev. Richard Thorne, A.M., curate of Amersham, died 22 July, 1822, aged 56.

Rev. Richard Pearson, A.M., died 20 March, 1791, aged 46 years. This person is said to have committed suicide in a house near the Town Hall, Amersham.

Rev. John Eaton, LL.D., rector of St. Paul's, Deptford, and of Fairstead, Essex, died 19 Sept., 1806, aged 55 years.

L. H. Chambers.

Amersham.

German "Romans de cape et d'épée."—Can any of your readers tell me the names of a few German authors of whatever is the equivalent for "Romans de cape et d'épée" (cloak-and sword novels)? I do not mean translations, but German originals; and I do not mean "Ritterromane" (romances of chivalry), nor "Räuberromane" (robber novels), nor precisely "Historischeromane" (historical novels). I think "Duellromane" or "Fechterromane" would express what I want. At all events, the type in French is A. Dumas's 'Les Trois Mousquetaires,' and in English, say, Harrison Ainsworth's 'The Admirable Crichton.' Perhaps Dr. Krueger will oblige. Aleck Abrahams.

Statue of George III., Berkeley Square.—The following paragraph is taken from *The Northampton Mercury* of 11 Jan., 1812 :—

"The equestrian statue of the King in Berkeley Square has within the last year been gradually giving way, till more lately it has been retained in its position by various Supports and Props; but it has been found impossible to sustain it any longer, and workmen have been employed to take down the statue.—This circumstance, associating itself with the actual state of our beloved Sovereign, has become the topic of conversation in the Neighbourhood."

The statue was erected at the cost of the Princess Amelia, and was the work of Joseph Wilton, R.A. It represented the King in Roman costume. What eventually became of the statue? I presume the above extract fixes the date of its removal.

John T. Page.

Long Itchington, Warwickshire.

Author Wanted.—Could you or a kind correspondent give me the name of the author of a poem called 'The Still Hour'? The first stanza is as follows :—

Beside my dead I knelt in prayer,
And felt a presence as I prayed;
And it was Jesus standing there:
He smiled, "Be not afraid."
"Lord, Thou hast conquered death, I know;
Restore again to life," I said,
"This one who died an hour ago."
He smiled, "She is not dead."

The second stanza ends in "She does not sleep"; the third in "She is not gone."

H. C. G. Brandt.

Clinton, N.Y.

Author of Song Wanted.—I wish to find out who was the author of a song which has as refrain, at the end of each verse, the words,

My own Araminta, say no.

Eleanor D. Longman.

18, Thurloe Square, S.W.

Book-plate: Owner Wanted.—On an ex-libris woodcut, probably Italian, is represented a dog, at whose side is the word "Apathes." There are also the following inscriptions: "Amica Veritas." "Sustine et Abstine." "E bello doppo il morire vivere anchora." Can any reader give me a clue to the owner of it—probably *circa* 1610? J. Müller.

Nottingham as a Surname.—Nottingham as a surname occurs not infrequently in our earlier local records, but not, I believe, during the last two centuries or more. Some time since I was informed that it existed

down to a generation or so ago at a place in the neighbourhood of Hull, and that it possibly still exists there. Can any one verify this, or say whether Nottingham as a surname is extant elsewhere in England?

A. STAPLETON.

Nottingham.

RUDDOCK FAMILY.—I shall be glad to receive, and very pleased to exchange, genealogical memoranda relating to any branches of this family.

GEORGE RUDDOCK.

Red Hill, Denbigh Gardens, Richmond, Surrey.

Replies.

GRISE: GREY: BADGER.

(11 S. v. 27, 95.)

IT is so delightful to find lady antiquaries as correspondents of 'N. & Q.' that I trust that, if I make a few remarks on their treatment of the above words, it will not cause those *raræ aves* to fly away from its hospitable columns. But MISS ETHEL LEGA-WEEKES and LADY RUSSELL seem to require a little help to straighten out their views on 'Grise: Grey: Badger,' and my excuse for this must be that for some years past I have been collecting mediæval "fur-words," and have now something like 1,000 variants in spelling and otherwise, of words connected with fur.

Commencing with MISS LEGA-WEEKES'S query: it is perfectly true that the 'N.E.D.' does not help in the matter. The definition under 'Grey,' "†2. spec. Grey-fur; usually understood to be of badger skin," is inaccurate, and of the quotations given in illustration, not one, as a matter of fact, means the skin of a badger. MISS LEGA-WEEKES mistakenly interprets the word *gris* as being the Norman-French rendering of the word *gray* as applied to a badger, and subsequently asks whether "the fur of the badger in mediæval times would have been accounted a worthy garniture for a 'riche robe.'" In answer to which, let me state that the skin of a badger was not usually referred to as, or considered to be, "fur." As to its value, Turberville, in his 'Booke of Hunting,' ed. 1611, p. 189, says:—

"The skinne of a Badgerd is not so good as ye Foxes, for it serueth for no use, vnlesse it be to make mittens, or to dresse horsecollers withall."

So that the question as to badger's skin being suitable as a trimming for a fine dress is answered.

LADY RUSSELL, in her reply, collocates "gray," and "grice" for the young, but these two words have no connexion. "Grice" was used to designate the young of the badger, because the male and female were known as the boar pig and the sow. Hear what Turberville says (1611, p. 183):—

"As you haue two kinds or more of euery other chace by diuersitie of names: so of these vermine there are Foxes and their Cubbes, and Badgerdes and their Pigges: the female of a Foxe is called a Bitche, and he himselfe a Dogge foxe: the Female of a Badgerd is called a Sowe, and the male a Badgerde or a Borepygge of a Badgerd."

Halliwell (3rd ed., 1855, p. 417) gives—

"Grice (2) A young cub, generally applied to the young of swine.... 'Gris, *porcel*,' 'Reliq. Antiq.,' ii. 79."

And in Mayhew and Skeat's 'Concise Dict. of Middle-English' (1888) we find—

"*Gris*, *sb.*, a young Pig, PP: *grise*, Cath.; *gryse*, Voc.: *gryce*, Prompt.: *grys*, pl., MD, S2, PP.—Icel. *griss*."

So that from this it is perfectly clear that the word "grice" or "grise," when used in connexion with badgers' young, simply means the little badger pigs, and has nothing whatever to do with *gris* = grey.

LADY RUSSELL says that "'*gris*' was certainly expensive, and seems most probably to have been a species of foreign marten." As a matter of fact, "gris" was a comparatively inexpensive fur, and the skins were imported in very large quantities; absolutely no evidence or reason is offered as to the probability of its being "a species of foreign marten": this is apparently pure conjecture. A few lines lower down we find: "*Vair* or *vaire* was undoubtedly minever, the name continuing in heraldry."

I now give the real facts concerning *gris*, and incidentally *vair*. At the Guildhall of the City of London is a MS. known as 'Liber Horn,' and in a marginal note on fo. 249, *dorso*, occurs the following most valuable note, which I give in its extended form:—

"Memorandum que Gris et bis est le dos en yuer desquirel et sa uentre en yuer est meneuer. Popel, est de squirel en contre este. Roskyn est desquirel en este. Polane, est esquireux neirs. Strandling est Squirel contre le feste Seint Michel."

The date of this MS. is, I believe, about A.D. 1314, so that we have, thanks to the care of the writer, an absolutely authoritative statement that *gris* is the back of the squirrel in winter. The fur was then at its prime,

and was of a *grey* colour. The word *bis* is also given to denote the same fur, but this term was evidently used for those skins which had a certain amount of brownish-grey in them; in fact, of the colour known as *bis*. This word *bis* is the same as *bish* or *bysh* or *biss*, which is used as a fur term, and is mentioned constantly in old 'Wardrobe Accounts,' &c.; it is also to be found in 'The Master of Game,' see p. 74, 1909, 8vo ed. :—

"Of conies I do not speak, for no man hunteth them unless it be bish-hunters, and they hunt them with ferrets and with long small hayes."

The note on the word in the Appendix, p. 206, is misleading, the real meaning being that the bish-hunters, when hunting for squirrels, also, incidentally, hunted conies; otherwise no one else hunted them.

Now as regards *minever*: the air here also requires to be cleared, for a great deal of misconception as to the real meaning of the words *vair* and *menu vair* has arisen, and the following notes may perhaps help to a proper understanding :—

"Vair.—Quoy qu'il en soit, il est fort probable que le vair a esté distingué de Gris, en ce que le vair estoit de peaux entières de gris, qui sont diversifiées naturellement de blanc et de gris, les petits animaux ayans la dessous du ventre blanc, & le dos gris, de sorte qu'estant consués ensemble sans art, elles formoient une varieté de deux couleurs."—Ducange, 'Dissert. I.' (Joinville, S. Louys), p. 135.

Vair is thus a term to indicate the whole skin, from Latin *varius*, meaning here of more than one colour.

Meneuer : Menu-vairs : Minutus varius.—The skin of the squirrel being thus *grey* on the back, and *white* on the belly, the latter came to be spoken of as *minutus varius*, *i.e.*, *varius* which had been *minutus*, or diminished in size by having the grey back removed, the skin before this division being called *gros vair*.

Meniver was thus *the belly* of the squirrel in winter, consisting of white fur, with grey sides, the grey colouring extending slightly beneath the body.

This differentiation of *vair* into two classes is shown by the note mentioned above, in 'Liber Horn': "Md. qe Gris et bis est le dos en yuer desquirel et la uentre en yuer est meneuer."

Meneuer gross : Meneuer dimidio-puratus : Meneuer pur', or *puratus*.—Minever seems to have been subdivided into three varieties.

1. *Meneuer gross*.—This is the ordinary belly, neither trimmed nor reduced in size, and is generally called *miniver* by itself; the other varieties which have been reduced in size being specified as *dimidio-puratus*, or *puratus*. So that *minever* = *minever gross*, white belly with grey sides, untrimmed.

2. *Meneuer dimidio-puratus*.—This is a fur narrower than *meneuer*, but wider than *meneuer pur'*, so that it would be white, with a narrow grey strip adherent on either side.

3. *Meneuer pur'*, or *puratus*.—This is now quite white, all the grey sides having been removed.

The relative widths of tnese three varieties is as five, four, and three, the largest being the *meneuer gross*. This is shown by the Skinners' Charter, A.D. 1327, wherein it is specified that the number of bellies required to make a hood, *capucium*, shall be, of *meneuer* 24 bellies, of *meneuer semipuratus* (=*dimidio puratus*) 32 bellies, of *meneuer puratus* 40 bellies. And as the length of the skins is shown by the "Inspeximus" of the charter, 2 Eliz., as being 5 in. for both *meneuer* and *meneuer pur.*, it is therefore clear that in the transition from *meneuer* to the other varieties of *di. pur'* (=*dimidio-puratus*) and *pur'*, the width was reduced, and consequently the grey portions gradually eliminated.

It is equally clear that the statement in the 'N.E.D.,' *sub voce* 'Minever,' to the effect that "meniver puré" is "powdered minever," must have been made with an incomplete knowledge of the actual facts, for no amount of "powdering," *i.e.*, sewing on little tails of black fur, could possibly get 40, or even 32, bellies into the same sized hood as one made of 24 bellies, if the skins were all of one size.

In further corroboration of the theory that *meneuer pur'* was white, and white only, may be adduced the ordinance of the Pelleters, A.D. 1385, which absolutely forbade the making up of bellies of *calabre* "except in their natural way, that is to say, the belly must have its black side, so that people may not be taken in by any falsity in the furs." This clearly was intended to prevent fraud, by the substitution of the trimmed belly of Calabrian fur for the *meneuer purus* of the North European squirrel. If the latter had not been trimmed down to an entirely white fur, there would have been no necessity for this strict ordinance, for the grey sides of the untrimmed belly would have easily distinguished the fur of the *gris* proper from that of the *calabre*, which was much darker—in fact, the ordinance calls it "black." The *gris* came from the North of Europe, Russia, and Siberia, whilst "Calaber" or "Calabre," or "Calabrian fur," came from the Calabrian forests, possibly in the district

of La Sila, notwithstanding Cowell's statement in his 'Interpreter,' 1607, that "Calaber is a little beast, in bignesse, about the quantity of a Squirrel, of colour gray, and bred especially in High *Germanie*."

I must apologize for the length of this reply, and only trust that the effect of it may be to clear up once and for all the hazy and erroneous ideas which have prevailed hitherto as to the exact meanings of *gris* and *meneuer* (=*meniver*, or modern *minever*).

JOHN HODGKIN.

Information concerning the animal in question, and the uses of its skin, might be found by consulting a comparatively rare book, the title of which, for the most part, I can only cite from memory, my copy being far overseas :—

"Maison rustique, or the Countrie Farme, translated out of the Frenche tongue of Charles Stevens and Jean Liebault, Doctors of Physicke, by Richard Surflet....Also a short description of the hunting of the Harte, *Graie*, Conie, &c. London, Printed by Edm. Bollifant for Bonham Norton, 1600."

The abridged title of a copy of this curious work appears in the privately printed 'Hand List' of the library of Lord Amherst of Hackney, compiled by Seymour de Ricci (Cambridge, 1906). At the time of my last examination, the Library of the British Museum did not possess a copy of the 1600 edition.

T. F. DWIGHT.

La Tour de Peilz, Switzerland.

"SUNG BY REYNOLDS IN 1820" (11 S. v. 88).—It may be that the Reynolds referred to was Tom Reynolds, who "commenced business as a professional pugilist" in or about 1817. On 23 July, 1817, he beat Belasco.

Probably "Go back to Brummagen" was addressed to Phil Sampson, called "The Birmingham Youth," who on 29 February, 1820, met Belasco in a glove fight at the Royal Tennis Court, Windmill Street. When the encounter was apparently over, and Belasco was bowing to the spectators, Sampson hit him on the side of the head. This brought on another round, in which Belasco had the worst of it. They were parted, and Cribb took Sampson away. The conduct of "The Birmingham Youth" was considered discreditable. Shortly afterwards—17 July—Sampson was defeated by Jack Martin. He "was now certainly under a cloud."

There was much ill-feeling between Belasco and Sampson, and they met in a severe glove fight at the Tennis Court, 21 December of the same year (1820), when Belasco was worsted. The author of the book from which I am quoting speaks of Sampson's "skill in letter-writing, and in avoiding a match." It may be that there was some intention of arranging a meeting between Reynolds and Sampson, and that the song quoted by MR. CORFIELD was written to promote it, and the singing of it attributed to Reynolds.

It need scarcely be said that Aby (Abraham) Belasco was a Hebrew. He had a brother Israel, a minor pugilist.

I have omitted to mention that Belasco and Sampson fought at Potter's Street in Essex, 22 February, 1819. There was a dispute as to the result. The decision was eventually in favour of Belasco. For the above see 'Pugilistica,' by Henry Downes Miles, i. 481–6; ii. 454–60, 478.

If my suggestion that the "youth of that ancient and halfpenny town" means "The Birmingham Youth," the burden of the song would appear to be that he should leave London, where he was apparently far from popular, and return to Birmingham, where he might "maul manufacturers," instead of fighting professionals. Perhaps "halfpenny town" alludes to the fact that copper coins were made in Birmingham by Boulton & Watt, 1797–1816, or to Birmingham having been the chief seat of illegal mints for copper coins. See 'The Coin Collector's Manual,' by H. Noel Humphreys, 1853, pp. 490, 493.

ROBERT PIERPOINT.

The lines quoted refer to some pugilistic encounter. Tom Reynolds was born in Ireland, but bred in Covent Garden, London; he was a notorious prizefighter, and at one time a publican in Drury Lane. Abraham and Israel Belasco were brothers, and Jews. There was another prizefighter, Philip Sampson by name, who, though a Yorkshireman by birth, was called the "Birmingham Youth." Abraham Belasco had several encounters with Reynolds and Sampson. For greater details see Pierce Egan's 'Boxiana,' ii. 429, 432; iii. 392, 512, 540; iv. 344, 521–37, 588.

A. RHODES.

The verses quoted by MR. WILMOT CORFIELD refer to a prizefight between some one known as the "Birmingham Pet" and David Belasco, a well-known Jew pugilist of the Regency date. The author was an eccentric personage who contributed to *Bell's Life* and similar journals under the

name of "Peter Corcoran," and was known as "the Poet Laureate of the Ring"; but his real name I have forgotten. In an ancient volume of *Blackwood*—I fancy the date was 1817—I have read a rather appreciative memoir of "Peter Corcoran," with specimens of his muse, some of which seemed to show that he was worthy of a better subject. Reynolds was probably merely some comic singer of that period (1820). S. P.

Frederick Mansel Reynolds, according to 'The Hon. Grantley Berkeley's Life and Recollections,' was the first editor of 'The Keepsake,' and author of 'Miserrimus' and 'The Parricide,' evidently written, says Grantley Berkeley, with "a mind diseased." He was succeeded in the editorship of that once fashionable annual in 1835 by Lady Blessington. As many of Reynolds's effusions, principally in verse, appear in his 'Keepsake,' it is possible that this song of 1820 may be found in that year's annual.

HAROLD MALET, Col.

ARITHMETIC AMONG THE ROMANS (11 S. v. 108).—The abacus used by the Romans was merely a contrivance for keeping numbers of different powers or denominations separate. We have a modern adaptation of the principle in the columns used for pounds, shillings, and pence. The abacus often took the form of a table, the top of which was divided into compartments or columns, each column representing a different value, and each adjacent column representing a multiple of the one on its left, and a measure of the one on its right. Pebbles, bits of bone, coins, or any small articles could be used for counters.

The toy "bead rails," used to teach young children to count, can be adopted as another form of an abacus.

Adelard or Æthelard of Bath, a twelfth-century English scholastic philosopher, wrote a treatise on the abacus, three copies of which are still preserved at the Bibliothèque Nationale, the Vatican Library, and Leyden University Library.

There is a short description of the abacus in Smith's 'Dictionary of Greek and Roman Antiquities,' and another in the latest edition of 'The Encyclopædia Britannica.'

THOMAS WM. HUCK.

An abacus denoted generally and primarily a square tablet of any material; and further a wooden tray, *i.e.*, a square board surrounded by a raised border. Covered with sand, such a tray was used by mathematicians for drawing diagrams. Perpendicular lines or channels could be drawn in the sand for the purpose of arithmetical computation. Next the tray, it appears, was made with perpendicular wooden divisions, the space on the right hand being intended for units, the next on the left for tens, the next for hundreds, and so on. Thus, using stones to reckon with, one might put into the right-hand partition stone after stone, until they amounted to ten, when it would be necessary to take them all out, and, instead, put one stone into the next partition. The stones in this division might in like manner amount to ten, thus representing $10 \times 10 = 100$, when it would be necessary to take them out, and, instead, put one stone into the third partition, and so on.

The new 'Encyclopædia Britannica' gives a drawing of a Roman abacus taken from an ancient monument. The bar marked I indicates units, X tens, and so on up to millions. The beads on the shorter bars denote fives—five units, five tens, &c. The rod θ and the corresponding short rod are for marking ounces; and the short quarter-rods for fractions of an ounce.

The swan-pan of the Chinese closely resembles the Roman abacus in its construction and use. It consists of several series of counters on brass wires, divided in the middle by a cross-piece. In the upper compartment every wire has two beads, each counting five; in the lower each has five counters of different values, the first 3, the second 10, and so on. All Chinese systems being decimal—every weight and measure the tenth part of the next greater — the instrument is used with wonderful rapidity in the daily work of trade.

The abacus forms part of all modern kindergarten equipment in the United States. TOM JONES.

A description and drawing of the Roman abacus, with an explanation of how the apparatus was used for various calculations, will be found in Cajori's 'History of Elementary Mathematics,' pp. 37–41.

DAVID SALMON.

Swansea.

THOMAS GOWER TEMP. HENRY V. (11 S. iv. 528).—I have ascertained that the arms on the first and fourth divisions of the shield of Thomas Gower referred to in my query are the same as those now used by the Gore family, branches of which are represented by the Earl of Annan, Earl Temple,

and Lord Harlech. There is little doubt that the Gowers and the Gores have a common origin. The names are pronounced the same, and the earlier registers in which there are entries relating to members of the Gower family give the name as Gower, Gowre, Goore, Gore, and Gouer.

According to works on the peerage and baronetage, the family which now spells its name Gore traces descent from Gerard Gore, an Alderman of the City of London, who died 11 December, 1607. Is anything known of Gerard Gore's ancestry? If Burke ('General Armory') is correct in stating that the arms now used by the Gores were also those of the Gowers of Worcestershire and Warwickshire, it is possible that Gerard Gore was a member of the Worcestershire family. Moreover, the using of such arms by one (Thomas Gower) who was undoubtedly a member of the Yorkshire family shows a probability that the two families were connected. Is it known when the arms now used by the Leveson-Gowers were first borne by them?

In the 'Visitation of Cheshire' I find that in the fourteenth or fifteenth century Rundall Bostocke of Churton married "Anne, da. to Nicholas Gower of Killingworth in Wariksh." Was he any connexion of Sir Nicholas Gower of co. York (*temp.* Edward III.), an ancestor of the Leveson-Gowers?

Nash, in his 'History of Worcestershire,' states that the Gowers of Worcestershire originally came from co. Warwick. I shall be greatly obliged for any references to the Gowers in Warwickshire, and for any information on the matters mentioned above. Whereabouts in Warwickshire is Killingworth? R. VAUGHAN GOWER.

"CHRISTIANA REGINA BOHEMIA NATA HEREVIA" (11 S. v. 68).—NEL MEZZO's note of interrogation seems to imply that there is some doubt as to one or more words of this inscription. In default of more definite information it may be dangerous to offer a conjecture, but it is tempting to suggest that "Bohemia" should be Bohemiæ, and that instead of "Nata Herevia" we should read Maria Theresia. We are told that the queen who forms the subject of the engraving died in 1780. That year was the date of the death of a crowned queen of Bohemia, the famous Maria Theresa. She was born, however, in 1717, not in 1724, and I do not know whether she was ever styled, informally or otherwise, "Christian" or "most Christian." (Is "Christiana" certain, or is there a sign of contraction over the *n*?) It was in 1724, I think, that the Pragmatic Sanction was first made public. However, without any knowledge of the character of the lettering and whether the dates are in Roman or Arabic numerals, one feels on uncertain ground. I trust that if a further examination of the print shows that there is no justification for my conjecture NEL MEZZO will knock it on the head.

EDWARD BENSLY.

FAMILIES: DURATION IN MALE LINE (11 S. v. 27, 92, 132).—In reply to SIR WILLIAM BULL, I may say that the duration of a family in the male line is a very complicated question for various reasons. A family is said to become extinct when its estate passes away by an heiress. Yet the heiress herself may have had half-brothers who carried on the male line and surname of their own father, she having come into the estate on the death of her whole-blood brother who had succeeded his father. There are several examples of this. It is very rare to find son succeeding father for more than five or six generations. The Wodehouse baronetcy, created in 1611, has descended to the Earl of Kimberley, who is the ninth baronet, without one reversion to a collateral, though two grandsons succeeded, making eleven generations. This is unusual, perhaps unique.

SIR WILLIAM BULL'S second query can be answered without any misgivings: "the family that has *undoubted proofs* of the longest descent in the male line" is certainly the Fitzharding Berkeleys. Robert fitz Harding was the great progenitor of this house, and founder of Bristol Abbey in the time of Henry II. John Trevisa, Vicar of Berkeley (d. 1411), compiled a history of the family; and another most elaborate account was the work of John Smyth of Nibley. So perfect and complete is the genealogy that when I went carefully over it some years ago, I could make only a few corrections. One was that Nicholas de Meriet, a Somersetshire tenant *in capite*, was the son and heir of Harding, and not Robert, which was naturally never suspected, seeing the great influence and position to which the latter attained (see 5 S. xii. 362 and 6 S. i. 239). Another interesting fact I discovered was that Harding had acted as a Justice-Itinerant in 1096 (6 S. ii. 10).

There is no account of any baronial house to be compared with this for its trustworthiness, the fullness of its records, and the many dates. The family is remarkable for

the number of its monumental effigies and the persistence of its succession in the male line for twenty generations, with only one reversion each to a brother, a nephew, and a grandson, down to the death of the fifth earl in 1810, when disputes unfortunately arose about the successor to the title.

A. S. Ellis.

Westminster.

Keats's 'Ode to a Nightingale' (11 S. iv. 507; v. 11, 58, 116).—If Keats had any particular 'Arabian Nights' tale in his mind, it might have been 'The History of the Third Calender'; though I rather fancy what the poet really gives in the lines quoted is one of the impressionist pictures which a general reading of 'The Arabian Nights' shaped in his mind. In the third Calender's tale there are "perilous seas" and "fairy lands forlorn," and towards the end of his adventures he arrives at a palace of gold and precious stones, where dwell forty beautiful young women. With these ladies he passes a year; then they have to leave him for forty days, and to relieve his solitude during their absence, they give him the keys of a hundred doors. On opening the third of these hundred doors he finds

"a large aviary, paved with marble of several fine and uncommon colours. The trellis-work was made of sandal-wood and wood of aloes. It contained a vast number of nightingales, goldfinches, canary birds, larks, and other rare singing birds, and the vessels that held their seed were of the most sparkling jasper or agate."

I cannot say from personal experience whether nightingales sing in captivity, but 'Chambers's Encyclopædia' says:—

"The song of the male ceases to be heard as soon as incubation is over. In captivity, however, it is often continued through a more considerable period."

W. H. Pinchbeck.

Lairds of Drumminnor (11 S. iv. 527; v. 116).—Referring to the extract given from Wood's 'Douglas's Peerage' at the latter reference, I may point out that Wood edited this work nearly a hundred years ago, and that, since then, further investigation and the publication of numerous public and private records have thrown considerable light on many doubtful pedigrees, and among them that of the Forbes family. According to the account in vol. iv. of Sir James Balfour Paul's 'Scots Peerage' (Edinburgh, 1907), the first of the name on historical record is Duncan Forbeys, who had a charter from King Alexander III. about 1271 of the holding or tenement of Forbeys. The next of the name on record, though his relationship to Duncan has not been proved, is John Forbes, who was followed by a Sir Christian de Forbes, and he in turn by John de Forbes, *dominus ejusdem*. There is some reason for supposing that the three last-mentioned persons may perhaps have been of the family of del Ard, but the evidence is far from complete. Be that as it may, the John de Forbes last named is the first from whom undoubted descent of the family can at present be proved. He died before 20 Aug., 1387, and was described as "a gude man, wise, mychty, and manly in his tyme." He was the father of Sir John de Forbes, Knight, who died between May and November, 1406, having married Elizabeth (or Margaret) Kennedy of Dunure. They had four sons: Alexander, who was created Lord Forbes between October, 1444, and July, 1445; William, who was ancestor of the Lords Pitsligo; John, ancestor of the Tolquhoun family and others; and Alaster, ancestor of the Forbeses of Brux, now represented by the families of Skellater and Inverernan.

Felis.

The Jennings Case (11 S. v. 49).—The last phase of the Jennings (or, more correctly, the Jennens) case was the arrival in England of a new claimant from Canada, a Mr. David Jennings, but I pointed out to him that the last of the male line of the Jennings is buried at Nether Whitacre Church, Warwickshire. The inscription on the tomb there distinctly says he was last of the line. Mr. David Jennings claims to belong to a Staffordshire branch of the family, but only those descended from Humphrey (the Merry), of Erdington Hall, Warwickshire, can have any right to the property.

No one who has studied the case disputes that the present Lord Howe and the other possessors of the property are not descendants of this Humphrey; but when William Jennens (the Rich) died intestate and a bachelor, certain of the next-of-kin divided the property, and ignored the claims of another child of Humphrey, a daughter.

The inscription, too, on the magnificent marble tomb of William the Rich (who was godson to King William III.), now in Acton Church, Suffolk, describes the father Robert as the son of Humphrey Jennens of Erdington Hall, Warwickshire. Mr. David Jennings thought that the inscription had been tampered with; but this is impossible, as the marble is too large to have been carried away and altered. Furthermore, the arms

on the tomb are the arms of the Warwickshire branch: the three plummets, emblems of justice and prudence, are old devices, and peculiar to the Jennens family.

The Warwickshire branch spell their name Jenn*ens*, not *ings*. The name is Danish, and meant iron men, or clan, the family being from Frena Jenn*ens* or *ings*, a chieftain under Canute. Th s king, when he came to England, gave him lands in the Eastern counties and in Warwickshire. A branch became the Jerninghams; recumbent effigies of some of them are still in the Old Church. Birminghan , and Jerningham was the surname of the Stafford family.

The other branch led to John Jennens, who established the iron trade and founded Birmingham. Birmingham is probably a corruption of Jerningham, and was during the early Norman times only a village, with the Jerninghams as lords and owners of the lands.

I do not know how much has been spent in law over the case, but probably thousands. Nor can I ascertain how the money is invested. As it has been going on from shortly after the death of William the Rich, I am afraid it has become a myth.

SYDNEY HERBERT.

Carlton Lodge, Cheltenham.

CLEOPATRA'S PORTRAIT (11 S. v. 88).—In Gardthausen's elaborate monograph 'Augustus und seine Zeit,' part ii., p. 234, there is a long list of references where information may be found on the subject of Cleopatra's portraits. It will be seen that the matter is complicated by numerous false ascriptions as well as by modern forgeries. At p. 227 of the same volume is an engraving of a sculptured half-length portrait of Cleopatra, identified by her name in a cartouche, from the Temple of Hathor at Dendera (the ancient Tentyra). Few, if any, would call the features attractive. On plate x. of Mr. G. F. Hill's 'Handbook of Greek and Roman Coins' is a "striking, but hardly pleasing head of Cleopatra." In Mr. F. Ll. Griffith's article 'Dendera' in the last edition of 'The Encyclopædia Britannica' it is said that "figures of the celebrated Cleopatra VI. occur amongst the sculptures on the exterior of the temple, but they are purely conventional, without a trace of portraiture."

No doubt there is a popular impression that Cleopatra was of dazzling beauty, but on what evidence does it rest? Plutarch, in his 'Life of Antony,' chap. xxvii., follows the account according to which she was not specially remarkable for beauty, but rather for personal charm, attractive conversation, and tone of voice. Gardthausen points out that it is only later authorities who dwell on her exceptional beauty.

EDWARD BENSLY.

I do not remember the portrait alluded to by Bayle St. John, but the features of Cleopatra are well known from her numerous coins. They do not correspond with our modern ideas of beauty, and her nose had nothing Grecian about it. It belongs to what is considered the Jewish type, and her profile in general strongly reminds me of that of Madame Sarah Bernhardt. I am sure she was no less consummate an actress than that gifted lady.

W. F. PRIDEAUX.

From the mention of "their walls" in the quotation at the above reference it is evident that the writer was thinking of the portrait in the Temple of Dendera, which has often been reproduced. A good copy will be found on p. 237 of Prof. Mahaffy's 'History of Egypt under the Ptolemaic Dynasty.' Certainly Cleopatra was "no beauty" if the Egyptian artist has drawn her truthfully, but Prof. Mahaffy is of opinion that "this figure has no semblance whatever of reality." In the same work appear another portrait of her at Dendera with her son Cæsarion, and a coin bearing her head.

F. W. READ.

A portrait of Cleopatra from a silver medal of Alexandria, enlarged, is given in Baring-Gould's 'The Tragedy of the Cæsars,' p. 139; and there is this or another representation of her in the "Temple" Shakespeare edition of 'Antony and Cleopatra.' "Plutarch tells us," quotes Mr. Baring-Gould,

> "that 'her beauty was neither astonishing nor unique; but it derived a force from her wit and the fascination of her manner, which was absolutely irresistible. Her voice was delightfully melodious, and had the same variety of modulation that has an instrument of many strings.'"

ST. SWITHIN.

There is a portrait of Cleopatra, and also one of her son Cæsarion, carved in bas-relief on the end wall of the Temple of Denderah, on the west bank of the Nile, between Abydos and Luxor. This may be the one referred to by Bayle St. John.

H. J. B. CLEMENTS.

Killadoon, Celbridge.

ROBERT BRUCE, EARL OF ROSS (11 S. iv. 268).—King Robert Bruce had an illegitimate son named Robert, whom he knighted, and upon whom he bestowed possessions in Liddesdale in the south of Scotland. The name of his mother is nowhere stated. There is no evidence to show that he was created Earl of Ross. That title belonged to a family who had held it many generations before King Robert's day, and who retained it several years after his death. The fourth Earl of Ross fought on the Scottish side at Bannockburn.

Sir Robert Bruce, the illegitimate son, was killed at the battle of Dupplin in 1332. Perhaps the idea that he was Earl of Ross may have arisen in this way. At the battle of Dupplin another Robert Bruce, Earl of Carrick, was also slain. He was one of the illegitimate sons of Edward Bruce, King Robert's brother. His mother's name is not known, but it is stated that he was raised to the Earldom of Carrick after his father's death in Ireland in 1318. It is also said that his father, Edward Bruce, had been married, or, as some say, only betrothed, to Isabella, the daughter of the fourth Earl of Ross. Now probably some chronicler, knowing of the marriage or betrothal of Edward Bruce, hastily concluded that the two earldoms (Carrick and Ross) belonged to the Bruce family, while the similarity of name, no doubt, led him to confuse the identity of the two cousins (both of them illegitimate sons) who fell at Dupplin. At all events, it was nearly a hundred years after King Robert's death before the Earldom of Ross came into possession of the Scottish Crown. W. SCOTT.

PANTHERA (11 S. v. 91).—There is a note on this name in Adolf Deissmann's 'Light from the Ancient East,' London, 1911, pp. 68, 69. The same writer contributed a note on 'Der Name Panthera' to a volume of 'Orientalische Studien' presented to Theodor Nöldeke on his seventieth birthday, Giessen, 1906, pp. 871–5. If J. H. R. wishes to see this, and will send me his address, I may be able to obtain an "off-print" for him from the author. Deissmann shows that Panthera is one of the many Greek personal names derived from the names of animals, and was not altogether rare in the Imperial period down to the third century. In its ultimate origin I suppose the word may very well be Oriental. PROF. SKEAT has conjectured that it may be Indian. L. R. M. STRACHAN.

Heidelberg.

KEESTON CASTLE, PEMBROKESHIRE (11 S. v. 110).—As I spent the greater part of my childhood within four miles of Keeston, I can assert with confidence that the place never had what is usually called a castle. It has what the Ordnance map calls a castle—a prehistoric camp, which happens to be one of the finest in a county studded with earthworks. This, though only three hundred feet above the sea, commands a very extensive view. About a mile further north, on the rocky crest of the same hill, are the ruins of Roch Castle, which are visible from great distances.

It is not uncommon for topographical writers to guess that "castle" on the Ordnance map indicates a feudal stronghold. A recent work on Glamorgan credits the western end of the Gower peninsula with two castles of whose existence the natives are ignorant.

From Keeston (Keetings-ton) came the Keetings or Keatings who followed Strongbow to Ireland and settled there.

DAVID SALMON.

Swansea.

RICHARDS OF BRAMLEY HOUSE, SUFFOLK (11 S. v. 66).—This should be Richards of Brambletye House, Sussex. The MS. note quoted was probably copied from an eighteenth-century Baronetage. Wotton (1741) and Kimber (1771) give similar accounts in almost identical language, but with a slight difference in the succession and arms.

R. FREEMAN BULLEN.

Bow Library, E.

Cansick in his collection of St. Pancras epitaphs gives the particulars missing at the end of MR. W. E. NANSON'S note. According to the inscription over his grave, Sir Joseph Richards, Bart., "departed this life June the 2nd, 1738, aged 53." The date of the death of his wife Dame Jane Richards does not appear. This may have been owing to its obliteration through the decay of the stone. JOHN T. PAGE.

Long Itchington, Warwickshire.

WOMEN AND TOBACCO (11 S. v. 89).—The lady would no doubt want tobacco for general use in the house, and she may have been a smoker herself (see 10 S. xi. 378). To the evidence there given that women in Stuart times did sometimes smoke might be added what King James said with regard to the "cleane complexioned wife" being driven to the extremity of corrupting

"her sweete breath therewith." There are allusions to the practice, too, in Ben Jonson and other dramatists (see Cob's last speech but one in 'Every Man in his Humour,' III. ii.). C. C. B.

"The Best of all Good Company": John Bright (11 S. iv. 508).—The series entitled "The Best of all Good Company," edited by the late Blanchard Jerrold, consisted of six parts. John Bright was not included among them. The parts, published at 1s. each, were (1) Charles Dickens, (2) Sir Walter Scott, (3) Lord Lytton, (4) Lord Beaconsfield, (5) W. M. Thackeray, (6) Douglas Jerrold. They are still to be had, I understand, both collectively and separately, from Messrs. Houlston & Sons.

W. Scott.

Dickens: Mr. Magnus's Spectacles (11 S. v. 106).—The conjecture seems worth hazarding that, taken with its context, Dickens's substitution of "green" for "blue" may have been intentional. Be it remembered, he had the green-eyed monster of jealousy in his mind as he wrote.

Cecil Clarke.

Junior Athenæum Club.

County Bibliographies (11 S. iv. 488; v. 30).—I now give the second portion of my list:—

Derbyshire—No bibliography exists. The Derby Public Library contains the "Devonshire" Collection of Derbyshire Books, the nucleus of which was presented by the late Duke of Devonshire.

Devonshire—No county deserves more to be taken in hand. Numerous partial bibliographies exist. It remains for some one to blend the whole into one good work similar to the Bibliotheca Cornubiensis or Mr. Emanuel Green's Somerset Bibliography.

Davidson, James (of Secktor House, Axminster). Bibliotheca Devoniensis, a Catalogue of the Printed Books relating to the County of Devon. Exeter, 1852, with Supplement. This is a very incomplete work, and yet has done good service.

Rowe (Joshua Brooking). Address before the Devonshire Association. Plymouth, 1882 (reprinted separately from the Transactions). Appendix B contains a list of histories of towns, parishes, &c., in Devonshire, either printed or in MS.

See also the same author's The Guides, Handbooks, &c., of the Three Towns, Plymouth, Stonehouse, Devonport (Journal of the Plymouth Institution, 1877).

Dredge (John Ingle), Devon Booksellers and Printers in the Seventeenth and Eighteenth Centuries. Privately printed. Plymouth, 1885.

Brushfield (Thomas Nadauld), Bibliography of Sir Walter Raleigh. 1886. Plymouth.

W. H. Luke.—Bibliography of Andrew Brice, and Remarks on the Early History of Exeter Newspapers. Privately printed. Exeter, 1888.—Richard Isacke and his Antiquities of Exeter. 1893.

Worth (R. N.), The Three Towns Bibliotheca: a Catalogue of Books, Pamphlets, Papers written by Natives Thereof and Published Therein or Relating Thereto, with Brief Biographical Notices of the Principal Authors. Plymouth, 1873. A Supplement was issued.

Wright (W. H. K.), Catalogue of the Plymouth Free Library with Devonshire and Cornwall Collections. 1892.—A Plea for Devonshire Bibliography. Plymouth, W. H. Luke. 1885.

Index (Separate) to The Western Antiquary.

Prowse (A. B.), An Index of References to Dartmoor contained in the Devonshire Transactions, Vols. I. to XXX. (Devonshire Assoc. Trans., vol. xxxvii. pp. 482–567, Plymouth, 1905).

Adams (Maxwell), An Index to the Printed Literature relating to the Antiquities, History, and Topography of Exeter (Devonshire Assoc. for the Advancement of Science, vol. xxxiii. pp. 270–308, Plymouth, 1901).—An Index to the Printed Literature relating to N. Devon (Devonshire Assoc., vol. xxxiv. pp. 344–93, Plymouth, 1902).

Shaddick (H. G. H.), A Guide to the Reports and Transactions of the Devonshire Association, First Series, Vols. I.–XXX. Plymouth, Brendon & Son, 1909.

Historical Association (6, South Square, Gray's Inn, W.C.), Leaflet No. 9 (March, 1908). Contains a brief but useful Bibliography of Exeter.

Dorset—There is Canon Mayo's book, to which Mr. Fry refers. As the Bibliotheca Dorsetiensis was issued in 1885, it now requires to be brought up to date.

Durham—Thompson (Henry), A Reference Catalogue of Books relating to the Counties of Durham and Northumberland, Part I. Newcastle-on-Tyne, 1888.

Lapsley (G. T.), The County Palatine of Durham (Harvard Historical Studies, viii.). London, Longmans, 1900.—The bibliography in this book, which occupies pp. 338–46, although not a parochial or county bibliography, is a useful contribution to the history of the county in the Middle Ages.

Welford (R.), editor. Records of the Committees for Compounding, &c., with Delinquent Royalists in Durham and Northumberland during the Civil War, 1643–60. Durham, Andrews & Co. (Surtees Society). Bibliography, pp. 460–61.

The Catalogue of the Library of the Society of Antiquaries of Newcastle-on-Tyne, 1896, and the Catalogue of the Free Library at Newcastle-on-Tyne are useful.

Cf. also Catalogue of Books on Genealogy and Heraldry in the Central Public Library, Newcastle-on-Tyne (by Basil Anderton).

Essex—Catalogue of Books, Maps, and Manuscripts relating to or connected with the County of Essex, by A. E. Cunnington. Privately printed. 1902.

Catalogue of the Books, Pamphlets, Periodicals, &c., in the Library of the Essex Archæol. Institute, by W. H. Dalton. Colchester, 1895.

See also Catalogue of Essex Literature in Public Library at Leyton, and some newer authorities named by W. P. Courtney (National Bibliography, vol. i. p. 177).

The Colchester Public Library also has a collection of Essex books, and Mr. Miller Christy has done a bibliography of Essex Bird Literature (Essex Field Club Special Memoirs, 1890).

Gloucestershire—Hyett (F. A.) and Bazley (W.), The Bibliographer's Manual of Gloucestershire Literature, 3 vo's. Gloucester, 1895–7. 8vo. Vol. III. relates to Bristol alone.—An admirable work arranged under parishes.

Phelps (J. D.), Collectanea Glocestriensia, or a Catalogue of Books, Tracts, Coins, &c., relating to the County of Gloucester, in the possession of John Delafield Phelps, Chavenage House. London, 1842.

Catalogue of the Books, Pamphlets, and MSS. in the Library of the Bristol and Gloucestershire Archæol. Society, 1898.

The Bristol and Gloucestershire Archæol. Society issued in 1890 (H. Osborne, St. Mary's Square, Gloucester) a full Index to vols. i.-xx. of their Transactions.

The Gloucester Public Library has a special collection of Gloucestershire literature and a County Photographic Record.

John Washbourn's book, Bibliotheca Gloucestrensis, is not a bibliography, but a reprint of local Civil War tracts.

Hampshire—Mr. Fry names H. M. Gilbert's book, and gives date 1872, but there is a much later edition, as follows :—

Gilbert (H. M.) and Godwin (G. N.), Bibliotheca Hantoniensis, 1891, 8vo. Contains a list of Hampshire newspapers by F. A. Edwards. (Southampton, 26, Above Bar.)

Cope (Rev. Sir W. H.), List of Books on Hampshire in the Library at Bramshill, Wokingham, 1879.

Whitaker (W.), List of Books on the Geology of Hampshire (Proc. of the Winchester and Hants Scientific Society, 1873).

The bibliography of the Flora of Hampshire is found in F. Townsend's Flora of H., 1883.

Rogers (W. H.), Maps and Plans of Old Southampton, edited with Notes by W. H. Rogers (Southampton Record Society), 1907.

Herefordshire—Allen (John, jun.), Bibl. Herefordiensis, 1821.

Havergal (F. T.), Fasti Herefordenses, 1869. A bibliography of the Cathedral, City, and County, pp. 205–17.

Mr. Courtney refers to "a Bibliographer's Manual of Herefordshire Literature, collected by Frederick Bodenham," which is said to have been printed in 1890.

As far as one can trace, no satisfactory bibliography of this county exists.

Hertfordshire—An Index to the Bibliography of Hertfordshire is in preparation by the East Herts Archæol. Society. (See W. P. Courtney's Nat. Bib., vol. i. p. 243.)

A Quarterly Bibliography of Middlesex and Hertfordshire (Middlesex and Herts Notes and Queries).

Catalogue of the Library of the Herts Nat. Hist. Soc., by John Hopkinson, 1885.

Descriptive Catalogue of Maps, by H. G. Fordham, in Herts Nat. Hist. Soc., xi. (reprinted separately 1902 and 1903).

See also Pryor (A. R.) and Jackson (B. D.), Flora of Herts (Bibliography, pp. xxxvii–lviii).

Also Whitaker (W.), List of Works on Geology of Herts to 1873 (Herts Nat. Hist. Soc., i. 78), brought up to 1883 by John Hopkinson (*ib.*, iii. 165).

The bibliography of John Norden's Hertfordshire is found in the 1903 reprint. pp. x–xiv.

Bibliography of Rye House Plot, N. & Q., 9 S. i. 212, 372; ii. 34, 175.

Huntingdonshire—Catalogue of Huntingdonshire Books collected by H. E. Norris. Cirencester (privately printed), 1895.

A. L. Humphreys.

187, Piccadilly, W.

[Supplementary entries for the counties up to this point will appear in our next issue.]

Notes on Books.

The Story of Garrard's, 1721–1911. (Stanley Paul & Co.)

Messrs. Garrard have done well to celebrate their removal from the Haymarket to their new home in Albemarle Street by publishing this most interesting volume. In the first portion an account is given of the early history of the Haymarket, which at one time was the heart of London and the centre of fashion. In the brief space of seventy-two pages we are carried through three centuries and a half in a light and pleasant way. The Haymarket has always been noted for its theatres and other places of amusement, and the book contains a good account of these. We hear how "on Easter Monday, April 9th, 1705, Vanbrugh and Congreve opening the new playhouse, there were masquerades more magnificent than those known in Italy." These masquerades continued popular for a century and a half. On May 2nd, 1732, George II. and Queen Caroline were present at the performance of Handel's 'Esther'; and in September, 1761, two serenatas by Cocchi were performed in honour of the marriage and coronation of George III. It may be noted "that on the occasion of the crowning of his great-great-grandson, George V., the gala performance took place in the building now known as His Majesty's Theatre, which occupies to-day the site of its four predecessors."

In the third chapter, in reference to the Goldsmiths' Company, it is stated that it "possesses no less than fifteen charters conferring on masters and members many great and singular rights and privileges, comprising the ceremony known as the Trial of the Pix, or the assay of a new coinage"; and we get the remarkable statement that "in 1500 there were not less than fifty-one goldsmiths' shops in the Strand alone." The

Garrards have been Crown jewellers during six reigns, their first Royal customer being Frederick, Prince of Wales. Among early entries in the Garrards' ledgers is one, in 1745, of seventy-two mourning rings as mementoes of the first Earl of Orford, Sir Robert Walpole.

On the occasion of the coronation of George III. the Garrards' bill amounted to 25,487*l.* 13*s.* This included a sum of 15,02*l.*, interest at 4 per cent. on the loan of jewels valued at 375,600*l.*

The Duke of Wellington obtained his coronet from the firm: this cost him 26*l.*, with an additional 1*l.* for a leather case. In 1825 they supplied the service of plate presented by Liverpool to Huskisson, the cost of which was 3,489*l.* 12*s.* At the Exhibition of 1851 the valuable and beautiful objects in their cabinet called forth great admiration. We can well remember what stores of wealth were gathered in the small space devoted to these cabinets full of the choicest jewels, among them being the Koh-i-noor, valued at two millions sterling. One of the jewellers was so nervous as to the safety of the contents of his case that he expressed his fears to a friend of ours, one of the Executive Committee, who advised him to test the matter by disguising himself one night and trying to break the case open. This he resolved to do, and, shod in list slippers, he approached the case one night. Instantly the hand of a detective was placed on his shoulder. Great was the surprise on discovering that it was the owner of the case whom the man was about to arrest; an explanation followed, and the jeweller slept in peace after that adventure.

Among the most important of the Garrards' works was the recutting of the Koh-i-noor. The Duke of Wellington placed the first facet of the stone in position for cutting, and one of the illustrations represents him in the act of doing this; there is also a facsimile of his well-known signature from the visitors' book—"Wellington, July 16th, 1852"—within two months of his death on the 14th of September. Another illustration, taken from *Punch*, is Leech's caricature, 'The Poor Old Koh-i-noor again.' We find also an account of the jewelled pendant, designed by the Prince Consort, presented in 1855 to Florence Nightingale. The illustrations add much to the interest of the book—the last being the Imperial Durbar Crown, which was designed and made by the firm, and contains over 6,170 diamonds.

Six Lectures on the Recorder and Other Flutes in Relation to Literature. By Christopher Welch. (Oxford University Press.)

THE writer begins his preface with a paragraph expressly designed to be forbidding, which, however, we would hereby warn any one who may take up this book by no means to heed. Mr. Welch has brought together a wealth of interesting material, and though it is obvious that no particular pains have been expended on "graces of style," the work is so forthright, and so alive with his own interest in it, that it is anything but dry or dull. Perhaps the least attractive lecture is the first, in which the history of the recorder is traced, down to its disappearance in the eighteenth century, and various literary errors on the subject are discussed. The second lecture deals with the tone and effect of the recorder in a matter-of-fact, uninflated manner; nevertheless, we have seldom read anything better apt to provoke the desire for what is described; no reader with music in his soul but must feel thirsty for a concert of recorders. The three following lectures are devoted to Shakespeare and Milton, and the allusions we get in them to flutes and pipes—in which examination Milton is discovered to be more decidedly inferior to Shakespeare in technical knowledge than probably most people would have suspected. The last lecture, on the temple flute-player and the tomb-piper, is in some ways the most suggestive. Not only are some of Mr. Welch's interpretations of ancient rites new and illuminating, but his whole treatment is calculated to give the reader a vivid idea of what music meant to ancient peoples, more sensitive in that regard and more emotional than ourselves.

The Book-Lovers' Anthology, edited by Mr. R. M. Leonard (Frowde), brings together the tributes paid to books by a host of writers of different sorts and periods, in verse and prose. We congratulate the author on the catholicity of his selection, and have read so much that we delight in that we forgo the reviewer's usual privilege of grumbling over a passage or two sought in vain.

More than 200 authors are contributors, and one can easily find any of them by reference to the excellent Index, while the 'Contents' gives their contributions in alphabetical order. The Preface says:—

"The passages will be found grouped more or less according to subjects, though the dividing lines are fine, and chronological order within the limits of the groups has been a secondary consideration."

This almost amounts to a confession of disorder, and we think that Mr. Leonard might have supplied definite headings, and spared us some of the rapid transitions from one century to another. Among the pieces we note some excellent bits of Samuel Johnson, and pretty verse by Lionel Johnson; Tupper and his parodist Calverley; 'Erewhon' Butler at his best about the British Museum; T. H. Bayly satirizing the rage for writing about the peerage in novels; the pungency of Colton's 'Lacon' and the good sense of the Hares in 'Guesses at Truth'; the lines "O for a Booke and a shadie nooke," which engaged the research of our own columns; the lyric wistfulness of J. A. Symonds; and some fluent, clever verses on 'The Book-sellers' Banquet' by Maginn. We give these instances to show the wide scope of the book. More famous and familiar authors are also well represented.

A photograph of the Bodleian, which receives several worthy tributes here, forms the frontispiece.

Notices to Correspondents.

MR. THOMAS JESSON.—Forwarded.

J. P. COLVIN.—For 'Charade' see answers suggested at 10 S. i. 207.

R. M. ("Black spirits and white, red spirits and grey").—'Macbeth,' IV. i. 43.

E. O. E. ("Plus je connais les hommes plus j'aime les chiens").—See 10 S. x. 188, 273; xii. 292, 300.